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ABSTRACT

By representing a language dialogue in French with its English translation, the author demonstrates how flexibility in dialogue construction can help motivate students who do not plan to major in the foreign language. Another section demonstrates innovative methods for helping teach the non-major to overcome pronunciation difficulties in French. A sample unit of an experimental course taught at West Virginia Institute of Technology focuses on "La Mode du printemps et de l'ete de 1972;" discussion of course objectives, grading, teaching techniques, audiovisual aids, and teaching methods is included. Problems facing the language teaching profession today are also discussed. (RL)

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TEACHING CONVERSATIONAL FRENCH TO THE "NON MAJOR"; TWO TECHNIQUES

By

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INTRODUCTION

It is the purpose of this project to examine the possibilities of a basic French conversation course for the "non-major." I will illustrate some of these possibilities by planning, teaching, and evaluating one unit of the course. The general objectives of the course would be: (1) to give the student a realistic purpose for learning a foreign language (speaking); (2) to give the student a realistic level to achieve (limit the grammar to the past, present, and future tenses and accept a pronunciation that would be understandable to the native speaker); (3) to meet the immediate needs of the student traveler; (4) to structure the course in such a manner so as to maintain high quality instruction while limiting the expected level of achievement; (5) to give the interested but not so brilliant student an opportunity to learn a foreign language.

With these objectives in mind I will teach the unit, La Mode du Printemps et de l'Eté de 1972. I also plan to evaluate two techniques which I used to help resolve the following problems: (1) Pacing the material according to the abilities and the previous background of the student; (2) Considering the individual limitations of the poor student who, although has passed the preceding courses, has serious deficiencies and therefore is frustrated by the most basic material; (3) teaching conversational French to the average student who is interested in speaking the language (the "would

be" student traveler), but who has been discouraged in the past by a high level of expected performance in all four language skills.

While teaching the unit, there were certain technical limitations which interfered with the desired individualization of instruction. These limitations stemmed from the language laboratory. For instance, three of the four stations in the lab console did not function, therefore only one tape could be played at any one time. Also, the earphones had no speakers, consequently the students could not listen to their own voice unless it was recorded on a separate recorder. Whenever individual help was needed it became necessary to stop the entire class.

The unit does not provide for any grammatical explanations. Since only the simple tenses were used, it was assumed that the French 204 class had been previously exposed to them.

My final intention is to relate how I coped with certain "realities" encountered during my EPDA internship at W.V.I.T.

FOREIGN LANGUAGES AND THE "CRISIS"

Anyone who is abreast with the current literature in the teaching of foreign languages, is very familiar with the echoing crisis within foreign language circles. He is aware of the fact that for the past few years foreign languages and foreign language programs have been subject to serious

criticisms. One such criticism is that a knowledge of a foreign language is useless to the student unless it is his major field of study. Another criticism is that foreign language learning is tedious and often "irrelevant." A major result of these criticims has been the dropping of foreign language requirements. Evidence of this is that nearly 45% of 699 colleges in the United States have lowered their language requirements,[1] a cause for growing concern among those who advocate foreign languages. Justification for concern is also evidenced by sharply decreasing enrollments. In some regions the decrease has been as high as 10% within the last two years.[2] Most specifically, French as a foreign language has gone down 9.5% since 1968.[3] In view of this seemingly unending trend, the future of foreign languages and that of foreign language teachers is obscure. Consequently we should not only be concerned but we should be ready to reevaluate the present programs and innovate our methods if the current crisis is to be stopped and indeed perhaps reversed.

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[1] M. Jackson, "Let's Make Foreign Language More Relevant," Today's Ed., 60:18-20 (March 1971).

[2] Hunseli, Love, Fisher, "Academic Report: Community Based Foreign Language Teaching in Washington," Modern Language Journal (December 1971), pp. 514-18.

[3] J. C. Seigneuret, "Teaching French in the 70's," French Review (October 1971).

RECENT ATTEMPTS TO RESOLVE THE CRISIS

At the present time there are some attempts being made to resolve the current crisis, however they neglect the spoken language.

One attempt is the offering of a programmed reading course to students who only need a reading knowledge of the language. This is certainly a step in the right direction, that is, it is fulfilling a need of the students, however this approach overlooks one of the chief causes of the frustration and the negative attitude of most students, the spoken language.

Another attempt is the 3rd track approach or the offering of culture and civilization courses in addition to the two previous "standard" tracks. There the actual learning of the language is very minimal. Keeping up with this trend West Virginia University is offering a similar course in French. After having observed the first semester course, one feels that the instructor, Dr. Frère, achieved the objective of making the students aware of some aspects of French culture. In fact he even "seduced" them into learning some French. One would think such a course is an important choice for the student to have, but it too neglects the spoken language.

The most recent trend is the individualization of instruction. The material of this instruction is structured in a step by step procedure so that the student may progress

at his own rate. Although this approach has some bookkeeping drawbacks with the language skills, it is by far the most realistic and the most promising approach in relation to the crisis of foreign languages today. However, because of its sequential structure, it fails to cope with the immediate needs of the students who presently are not and will not ever be placed in such a continuous structured program.

SHOULD ONE CONSIDER THE SUCCESS OF THE ORAL "FUNDAMENTAL" SKILL APPROACH OF COMMERCIAL LANGUAGE SCHOOLS?

Commercial language schools such as the Berlitz School of Languages Inc. provide much successful training with the oral fundamental skills. Their students are self-motivated. That is, they choose to study a language for the purpose of speaking it. Moreover, an individual is neither penalized nor discouraged with low grades if his level of achievement is lower than that of his model. In fact any level of achievement is accepted. This is not only because they are commercial schools but because they are aware of the inflexible speech habits of the older student. Thus as long as he could be understood by a native speaker his performance is accepted. The student is not frustrated by the high demands of a native pronunciation.

In view of this, can the same self-motivating oral approach of commercial language schools be incorporated in the present academic standards of our colleges and universities? Can adjustments in terms of acceptable performance be made

for the older college student, the poor student and the "would be" student traveler who might want to learn only the oral skills? This could be done but professors and administrators may object to this idea, their main concern being the possibility of lowering educational standards. Expected levels of achievement can be adjusted and still maintain high quality education. Furthermore, a realistic conversational approach is both possible and needed if speaking is to remain an important part of foreign language instruction.

FOREIGN LANGUAGES AT W.V.I.T.; MORE THAN A REFLECTION OF THE CRISIS

West Virginia Institute of Technology is a "state supported multipurpose, coeducational college." Located in the heart of West Virginian Appalachia, W.V.I.T. draws 91.8% of its students from 53 surrounding counties in the state. Thus it may be said that the primary function of the college is to meet the educational needs of the region. As stated in its name, W.V.I.T. is an engineering and Technical school, however a Liberal Arts education is very much a part of its curriculum. For example, 35% of the degrees conferred in 1971 were in the divisions of Humanities, Sciences, and Teacher Education.[4]

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[4]Office of Director of Admissions, Enrollment Statistics, West Virginia Institute of Technology, First Semester, 1971-1972, p. 3.

Like many other multipurpose institutions W.V.I.T. has a four semester foreign language requirement for Language Arts degrees. Both French and German are offered. There are no upper division courses. Specifically in French, the standard two year sequence is followed. As stated in the school catalog, the first two semesters consist of teaching:

> French pronunciation, grammar, structural concepts, spelling and conversation. The modern language laboratory for pronunciation, accent and speech patterns. Follow-up live monitoring of student performance. Also graded selections of French Prose.

The second year consists of teaching:

> Representative works of French Fiction. Background information of French history and literature. Grammar conversation review two hours a week.

Every student that fulfills the present requirements studies the language only two years. At the end of two years he is expected to have some competence in the four basic language skills and he should have a general understanding of the culture in which the language is spoken.

While these objectives were perfectly valid for the better trained and the more motivated students, they were too demanding for the majority of the French 204 students at W.V.I.T. Consequently the greater part of the students were struggling through a course whose objectives were both high and irrelevant in relation to their previous training. So high and irrelevant were these objectives that frustration, fear of failure and general discontentment had been accepted as a part of a useless course. This same attitude is reflected in the sharp decline of enrollments in foreign languages.

Since 1965, the general student enrollment of W.V.I.T. increased 18% and the number of degrees conferred in Liberal Arts increased steadily by 35%. The enrollments in foreign languages decreased by 44%![5] It would appear then that students are avoiding boredom, frustration and possible failure by choosing electives in other fields of humanities. One would assume this is a result of failing to regulate instruction to the interests, the backgrounds, and the abilities of the students. One example is the veteran student whose numbers are increasing each year. These students who are relatively older and who have been away from formal instruction are expected to perform on the same level of younger students. Other groups of students such as the generally deficient and the unmotivated students, would also fall in this category. For these people, failure, frustration and the eventual "dropping" of the foreign language would seem to be inevitable.

In view of this situation one could propose an oral "fundamental" skill approach that will take into consideration the limitations of these students. As for the methods that would be employed in this approach, I can only repeat what was reiterated at both the 1972 Continuing Foreign Language Conference in Morgantown and the 1972 Kentucky Foreign Language Conference in Lexington: First of all, there is no one method for teaching foreign language skills, subsequently

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[5] Ibid., pp. 14-17.

a careful application of a combination of methods is a more realistic and sensible approach; second, whatever the method, whether it be audio-lingual, traditional, etc., each should be determined by specific problems or needs of an individual student; third, the success of any one method will be "successful as far as the teacher is able to control it."

With this in mind I plan to teach a unit in conversational French, and investigate two techniques which I felt were applicable to the problems of a fourth semester French class at W.V.I.T. and which would effectively teach them to converse on a specific subject. I should like to emphasize that these techniques are not intended to dictate any particular approach. They are, however, intended to facilitate dialogue learning and perhaps through the experience of success, motivate students to learn a foreign language for the purpose of speaking it.

The oral "fundamental" skill approach could, like some of the previously stated approaches, bring more needed relief to the present foreign language crisis. It would evoke a sense of achievement and success within the student deficient in the four basic skills. It would give the older and less flexible student a more realistic and attainable goal. It would give students in general a single skill on which to concentrate. Also through the experience of success, it might even begin to scratch the surface of the negative attitudes toward foreign languages. Finally, one could assume that success will effect interest in a positive way. It may

attract students and perhaps eventually reverse the current downward trend of enrollments.

CONSIDERING THE INDIVIDUAL STUDENT

During my internship at W.V.I.T. I taught one fourth semester class of six students. As stated before, these students were studying French only to fulfill a school requirement. However, as I got to know each student, I discovered that this was not entirely true.

Three of the six students were History majors and three were Language Arts majors. When talking to them in French, I discovered that they could comprehend very little French. After various attempts to have each student converse with me, I found that they could not pronounce even the most basic words. I asked them why this was so and they told me that they had had no previous training with the oral skills. This turned out to be true when I would ask them questions like: Qu' est-ce que vous avez fait hier soir? or Où allez-vous après cette classe? They did not understand until I had written the sentences on the board. I then proceeded to reassure them that this was perfectly alright if they desired only a reading knowledge of French. Later I asked how many of them would like to be able to speak some French and how many of them intended to visit France and perhaps use their speaking knowledge. Three of the students had definite plans to visit France or Canada in the near future. Two were interested in some speaking knowledge. One student expressed

serious apprehension toward the speaking skill "because of a lack of training."

During the first half of the semester, the "normal" amount of French culture and grammar was taught. Emphasis was placed on the oral skill in the following manner; first, each student was asked to record a monologue on tape. The two-fold objective of the recording was to determine the entering behavior in French and to have a point of reference at the end of the semester in order to determine if progress had been made. Second, at the beginning of each class, the students practiced three or four phonetic sounds. These sounds were reinforced later in class with patterned drills. Each pattern or structure usually dealt with a point of grammar or cultural fact which the students were in the process of learning.

At the end of the first half of the semester, the following observations were made on the four students (two students dropped the course because of personal problems): two students, age 19, had an excellent command of the grammar, however their articulation of French sounds was very anglicized. Although they were interested and motivated to improve their pronunciation, they progressed slightly. I felt that the reason for this was that the practice in class and in the labs was too generalized, that is, too many sounds were practiced with too little concentration on specific problem sounds. The third student, age 24, was a Viet Nam veteran. His general knowledge of French was very weak. He

had studied Spanish in high school, consequently his pronunciation was poor and the interference from Spanish was very obvious especially when pronouncing the slient e in me, le, je and se. For this student the phonetic sounds and symbols practiced in class, only served as another source of interference. The fourth student was a woman whose age was 30+. Her knowledge of grammar was poor and her pronunciation extremely weak. She was unable to discriminate sounds. Her French was a total confusion of sounds which seldom corresponded with the letter symbol. This was especially true with the vowels. At the end of the first half of the semester she had made no progress, in fact it was still difficult for her to determine the correct sound of the letter à.

Taking into consideration this diversity of abilities and backgrounds, I planned a conversational unit on women's fashions for the spring and summer of 1972. The following two techniques were used in the teaching of the unit. They were intended to coincide with the students' reading knowledge of French so as to allow for the least amount of interference when learning the oral skill from their already known reading skill.

THE TWO TECHNIQUES

1. Developing a dialogue with veritcal parallel constructions of French and English.[6]

Qu'est-ce que les femmes porteront l'été prochain?	What will women wear next summer?
a. Les femmes porteront le blaser et la jupe plissée.	a. Women will wear the blaser and the pleated skirt.
b. Les femmes mettront à la mode les dentelles de nos grand-mères et la broderie anglaise.	b. Women will put into fashion the lace of our grandmothers and the English broidery.
c. Les femmes porteront de tissue que personne n'avait utilizé auparavant.	c. Women will wear a material that no one had ever used before.
d. Je ne suis pas sûr mais les robes plissées et imprimées ont fait beaucoup de succès aux grandes premières.	d. I am not sure, but the printed and pleated dresses have had much success at the great fashion premieres.

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[6] J. R. Sinnema, "Rotating Drills in Teaching Conversation," Modern Language Journal (May 1971).

As shown in the above, these parallel constructions follow a question and answer format. Every question has four possible answers, each of which is also given in English so that the student is never in doubt of their meaning. The choice permits the student to give answers that might apply to his particular situation. Thus giving the dialogue a certain flexibility which is lacking in the rote memorization of the "standard" dialogue. Pronunciation practice is done audio-lingually in class. For variation, rotating patterned drills and directed dialogues are also used in addition to the practice tapes. Original answers are preferred and encouraged through extra credit.

2. Improving individual pronunciation through the use of phonetic symbols with the written word.[7]

Decrivez une création que vous aimez beaucoup.	Describe a creation that you like very much.
a. J'aime celle de Cardin la tunique blanche et le pantalon bleu-marine.	a. I like Cardin's, the white tunic and the navy blue pants.
b. J'aime la mini-perverse de Thomass.	b. I like Thomass' mini-perverse.
c. J'aime la robe en toile bleu avec les ronds souliqnés.	c. I like the blue dress with the circles.

[7] Mauger and Bruēsiēre, Le Francais et la Vie, Librairie Hachette (1971).

d. J'aime la robe bleu-marine à rayures jaune.	d. I like the navy blue dress with yellow stripes.

This technique is intended to focus the attention of the student on a specific pronunciation problem. Each student is given study sheets with the same basic material. Only three specific sounds are assigned to any one student. These sounds were determined by analyzing a short recording that each student had made earlier in the semester. The following sounds were practiced in this unit: u, œ, e, ã, ɛ̃, õ, o, ɔ, a. Two older students, who earlier in the semester had demonstrated to have exceptional difficulty with letter sound associations, were not given the same type of symbols. Instead the English equivalent of the sounds were used. Those symbols were: oo, uh, oh, ah and liaison ‿.

TEACHING THE UNIT: LA MODE DU PRINTEMPS ET DE L'ÉTÉ DE 1972[8]

1. Objectives

   a. To converse with each other on the subject of fashions for the spring and summer of 1972.

   b. To learn and use new vocabulary words.

   c. To improve individual pronunciation in specific areas. (The expected level of achievement will be determined

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[8]The written materials used in this unit are in the appendix. This same material, exercises as well as some dialogues are also available on tape.

by the individual effort, ability and background.)

2. Grading

The criteria for assessing student performance will be based on five points for each question. Letter grades will be determined by the percentage of points scored in relation to the total possible score of 30.

5 - Excellent, improved the articulation of his specific problem sounds, original and correct answers.

4 - Pronunciation good, no improvement, but effort made.

3 - Correct answer given, no real effort made, pronunciation understandable by a native speaker.

2 - Incorrect answer given.

1 - No answer given.

A final evaluation of performance will be based on an actual conversation with each student. These conversations will be recorded on tape.

3. Procedure

Lesson I

5 min. Preamble, short monologue in French, Fashions and Paris as the recognized center of fashion

2-5 min. Patterned drill, choral and individual practice

30 min. Vocabulary using Audio-Visual approach

1. Tell students what they are going to see.
2. Show the object on the screen.
3. Show the graphic symbol of the object on overhead projector

4. Have the students repeat the word. (When necessary provide further practice of the word by using a sentence in the dialogue that contains the word-(choral practice.)

Aids:

Overhead Projector

Opaque Projector

Paris Match

Lesson II

2-5 min. Choral practice with some sentences in the dialogue

5 min. A (10 points) vocabulary quize to give students analogous practice. Quiz is multiple choice and given orally. The students identify certain items on the screen.

Example:

Qu'est-ce que cette modèle-ci porte?

A. Elle porte des chaussettes

B. Elle porte un blaser blanc.

C. Elle porte une mini-jupe.

20 min. Oral practice--listen to lesson I on tape.

Lesson III

10 min. Oral quiz on two questions in the dialogue.

20 min. Oral practice--listen to lesson II on tape.

5 min. Individual help with the more difficult constructions.

Lesson IV

10 min. Oral quiz on two questions in the dialogue.

20 min. Oral practice--listen to lesson III on tape.

Lesson V

5 min. Directed dialogue with some constructions that are not on tape.

10 min. Oral quiz on two more questions in the dialogue.

20 min. Oral practice--listen to lesson IV on tape.

EVALUATION

The first two objectives of the unit were to teach the students to converse on women's fashions and to use the vocabulary relating to it. After having evaluated each student's recorded conversation, I felt that these two objectives were accomplished completely. That is, each student conversed with me and he was able to use the vocabulary outside the learned dialogue. The technique of parallel constructions aided the students tremendously. It gave the dialogue flexibility by providing for a variety of possible answers, thereby personalizing the student's choice. An element that is nonexistant in standard textbook dialogues. Also, it gave an immediate translation of the French construction. This minimized the usual frustration involved in being uncertain of the exact meaning of certain words, and in the search for those words in the dictionary. Finally, through structured oral drills, the students were released from the agony of the

rote memorization associated with dialogue learning.

The third objective of the unit was to improve the articulation of problem sounds through the use of phonetic symbols with the written word. In this area only the better students made a significant improvement. Their scores were 28 and 27 (in this oral test the maximum score was 30 and the minimum score was 18). As expected, the two older students, who had been given English symbols instead of the phonetic ones, did not make much progress. Their scores were 23 and 19. Also, the student who was having difficulty pronouncing ə prior to the lesson, hesitated five of the seven times he had to say: de, le, se, etc. He was still uncertain of their correct pronunciation. This means he would have worked to improve the same problem sound in the next unit.

SUMMARY AND CONCLUSION

At present, there is a crisis for the language teacher. Sharply decreasing enrollments along with the current trend of dropping foreign languages as a requirement attest to the reality of the crisis. Foreign language departments, in an effort to reverse these trends, are reevaluating their courses and are implementing a variety of new teaching approaches. Some of these approaches such as the programmed reading courses, the culture and civilization courses, and the individualization of instruction are making tremendous progress in improving both, the attitudes and the enrollments in foreign languages. However they have a tendency to turn away

from the spoken language.

I believe a conversation course (the oral "fundamental" skill approach), in addition to the present courses, would treat the problem of the spoken language more realistically. That is, it will take into consideration the interests and the abilities of the students. It will give the individual a more realistic and more attainable goal. Success in it will serve as a reinforcement to minimize the frustration and the fear of failure so often associated with foreign languages.

I have tried to illustrate the possibilities of the conversation course by teaching the unit, La Mode du Printemps et de l'Eté de 1972, to a 4th semester French class at W.V.I.T. As evidenced by the interest and the scores of these students, I believe French conversation can be successfully taught to the "non-major." Furthermore, I believe a course of this nature can give students an additional choice and an additional purpose for studying a foreign language. Finally, it may even attract and retain some students in foreign languages, thus help stifle the sharp decrease in enrollments.

APPENDIX

LA MODE DU PRINTEMPS ET DE L'ETE DE 1972

The following is the recorded material used in order to provide both analogous and equivalent practice for an actual conversation on the women's styles for 1972.

OBJECTIVES

In the following lessons we will accomplish the following objectives:

1. Converse with each other on the subject of fashions for the spring and summer of 1972.
2. Learn and use a new vocabulary.
3. Improve individual pronunciation in specific areas.

At the top of your study sheet you will note three or four phonetic symbols which represent specific sounds. After having listened to your previous recordings, these sounds are the ones which I thought needed to be improved. The symbols on your sheet apply only to you as an individual, therefore you will be responsible for the improvement of the articulation of their sounds. If you feel that you need extra help, please inform your instructor, he will be glad to help you.

LA MODE DU PRINTEMPS ET DE L'ETE DE 1972

Leçon I

Listening-Speaking - You will hear a series of words which contain an identical sound. Pay particular attention to the sounds you are trying to improve.

1. écoutez: vous, fou, sou

   répétez: vous, fou, sou

2. écoutez: peux, bleu, heureux

   répétez: peux, bleu, heureux

3. écoutez: des, les, été, plissé

   répétez: des, les, été, plissé

4. écoutez: blanche, manche, grand, avant

   répétez: blanche, manche, grand, avant

5. écoutez: prochain, lin, fin

   répétez: prochain, lin, fin

6. écoutez: pantalon, porteront, remettront

   répétez: pantalon, porteront, remettront

7. écoutez: jaune, beau, photo

   répétez: jaune, beau, photo

8. écoutez: marine, blaser, jamais, madame

   répétez: marine, blaser, jamais, madame

9. écoutez: mode, robe, porte

   répétez: mode, robe, porte

Vocabulaire

1. les manches

   Le pull de laine blanche a les manches courtes.

2. rayures

   Le pull de laine a des rayures jaune.

3. bleu marine

   J'ai un pantalon bleu marine.

4. mini-jupe

   J'aime les mini-jupes!

5. prévenir

   Les stylistes préviennent les jupes plisées.

6. encadrer

   J'ai encadré la photo de Claude François.

7. bricoleurs

   Plusieurs appellent les stylistes bricoleurs.

8. plisser

   Les stylistes previennent les jupes plissées.

9. porter

   Qu'est-ce que les femmes porteront l'été prochain?

10. broderie

    Les stylistes remettront à la mode les dentelles de nos grand-mères et la broderie anglaise.

11. auparavant

    Les femmes porteront de tissu que personne n'avait utilizé auparavant.

12. une robe

    Les robes plissées ont fait beaucoup de succès aux grandes premières.

CONVERSATION

Qu-est-ce que les femmes porteront l'été prochain?

1. Les femmes porteront beaucoup le blaser et la jupe plissée.
2. Les femmes mettront à la mode les dentelles de nos grand-mères et la broderie anglaise.
3. Les femmes porteront de tissu que personne n'avait utilisé auparavant.
4. Je ne suis pas sûr, mais les robes plissées et imprimées, ont fait beaucoup de succès aux grandes premières.

What will women wear next summer?

1. Women will wear the blaser and the pleated skirt.
2. Women will put into fashion our grandmothers' lace and the English broidery.
3. Women will wear material that no one had ever used before.
4. I am not sure, but the printed and pleated dresses, have had much success at the great fashion premieres.

Est-ce que tu as jamais assisté à des grandes premières de la monde?

1. Je veux en assister, mais je n'ai jamais eu d'occasions.
2. Non, parce que je ne suis pas la monde des femmes.
3. Bien sur, et j'achète tous ce qu'ils montrent.
4. Non, parce que les grandes premières de la mode ont lieu à Paris.

Did you ever attend any great fashion premieres?

1. I want to attend them, but I have never had any opportunities.
2. No, because I don't follow women's fashions.
3. Certainly, and I buy everything that they show.
4. No, because the great premieres take place in Paris.

LA MONDE DU PRINTEMPS ET DE L'ETE DE 1972

Leçon II

Listening-Speaking - You will hear a series of words which contain an identical sound. Pay particular attention to the sounds you are trying to improve.

1. écoutez: tout, toutes, tous

   répétez: tout, toutes, tous

2. écoutez: je veux, bleu, je peux

   répétez: je veux, bleu, je peux

3. écoutez: fait, ses, faits

   répétez: fait, ses, faits

4. écoutez: avant, blanc, auparavant

   répétez: avant, blanc, auparavant

5. écoutez: satin, prochain, Alain

   répétez: satin, prochain, Alain

6. écoutez: avons, portons, savons

   répétez: avons, portons, savons

7. écoutez: beau, sot, photo

   répétez: beau, sot, photo

8. écoutez: ma, marine, madame

   répétez: ma, marine, madame

9. écoutez: robe, mode, rose

   répétez: robe, mode, rose

Vocabulaire

1. méprendre

   Le publique se méprend des stylistes.

2. mannequin

   Un synonyme pour "mannequin" est "modèle."

3. dentelle

   Les femmes mettront à la mode les dentelles de nos grand-mères.

4. chaussures

   Toutes les modèles portent les chaussures.

5. chaussettes

   Quelques modèles ne portent pas de chaussettes.

6. imperméable

   Les imperméables sont de toile cirée.

7. à crinoline

   Les robes à crinoline seront aussi à la mode.

8. pull de laine

   Le pull de laine a des rayures jaunes.

9. mini-perverse

   Surtout j'aime les mini-perverses.

CONVERSATION

Comment s'appellent les stylistes plus populaires?

1. Ils s'appellent Pierre Cardin, Yves St. Laurent et Nina Ricci.

A qui est-ce qu'ils ont décidé de consacrer leur talent?

1. Ils ont décidé de cosacrer leur talent à la femme de la rue, pas la clientèle priviligée.

What are the names of the more popular stylists?

1. They are, Pierre Cardin, Yves St. Laurent, and Nina Ricci.

To whom did they decide to dedicate their talent?

1. They decided to dedicate their talent to the common woman not the rich customer.

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Leçon III

Listening-Speaking - You will hear a series of words which contain an identical sound. Pay particular attention to the sounds you are trying to improve.

1. écoutez: vous, fou, vous etes fou

   répétez: vous, fou, vous etes fou

   reinforce: vous, fou, vous etes fou

2. écoutez: veux, bleu, la jupe est bleu

   répétez: veux, bleu, la jupe est bleu

   reinforce: veux, bleu, la jupe est bleu

3. écoutez: été, plissé, la jupe plissée est bleu

   répétez: été, plissé, la jupe plissée est bleu

   reinforce: été, plissé, la jupe plissée est bleu

4. écoutez: manche, blanche, la jupe plissée est blanche

   répétez: manche, blanche, la jupe plissée est blanche

   reinforce: manche, blanche, la jupe plissée est blanche

5. écoutez: prochain, satin, la jupe plissée est de satin

   répétez: prochain, satin, la jupe plissée est de satin

   reinforce: prochain, satin, la jupe plissée est de satin

6. écoutez: portons, porterons, les femmes porteront les jupes plissées

   répétez: portons, porterons, les femmes porteront les jupes plissées

   reinforce: portons, porterons, les femmes porteront les jupes plissées

7. écoutez: beau, jaune, la jupe plissée est jaune

   répétez: beau, jaune, la jupe plissée est jaune

   reinforce: beau, jaune, la jupe plissée est jaune

8. écoutez: jamais, blaser, On porte la jupe plissée et le blaser

   répétez: jamais, blaser, On porte la jupe plissée et le blaser

   reinforce: jamais, blaser, On porte la jupe plissée et le blaser

9. écoutez: mode, robe, la robe plissée est jaune

   répétez: mode, robe, la robe plissée est jaune

   reinforce: mode, robe, la robe plissée est jaune

Vocabulaire

1. la laine

   Le pull de laine a des rayures jaunes.

2. à crinoline

   Les robes à crinoline avec je collet inédit seront aussi populaires.

3. le collet

   Les robes à crinoline avec le collet inédit seront aussi populaires.

4. inédit

   Les robes à crinoline avec le collet inédit seront aussi populaires.

5. revivre

   Les stylistes feront revivre les modes anciennes.

6. futuriste

   Les stylistes sont des futuristes.

7. satin

   J'aime la mini-jupe de satin.

8. le manteau

   Je n'aime pas le manteau sans manches.

9. une blouson

   Les blousons à manches courtes seront à la mode.

10. à pois

    Madmoiselle Jensen a une mini-jupe à pois.

11. en crêpe

    Elle a aussi une robe en crêpe.

12. ecossais

Les robes ecossais en taffetas ne sont pas belles.

13. en taffetas

Allez-vous acheter une robe ecossais en taffetas?

CONVERSATION

Décrivez une création que vous aimez beaucoup.

1. J'aime celle de Cardin, la tunique blanche et le pantalon bleu marine.
2. J'aime la mini-perverse de Thomass.
3. J'aime la robe en toile bleu avec ronds soulignés.
4. J'aime la robe bleu marine à rayures jaunes.

Describe a creation that you like very much.

1. I like Cardin's, the white tunic and the navy blue slacks.
2. I like Thomass' wicked mini.
3. I like the blue dress with the darkened circles.
4. I like the navy blue dress with yellow stripes.

Décrivez l'ensemble que vous portez maintenant.

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Leçon IV

EXERCISES

I. Répondez sur le modèle suivant:

Bien sur, et j'achète tous ce qu'ils montrent. (tu)
Réponse: Bien sur, et tu achètes tous ce qu'ils montrent.

1. Bien sûr, et j'achète tous ce qu'ils montrent. (tu), (il), (nous), (vous), (ils).
2. Bien sûr, et je porte tous ce qu'ils montrent. (tu), (il), (nous), (vous), (ils).
3. Les stylistes previennent la mode de l'été. (tu), (il), (nous), (vous), (ils).
4. Le publique se méprend des stylistes. (Je), (Les femmes), (Les Hommes), (nous), (vous), (ils).
5. Les femmes assistent à des grandes premières de la mode. (Les hommes), (Je), (Nous), (Elles).

II. Répondez sur le modèle suivant:

Les femmes porteront le blaser et la jupe plissée.
(la tunique et le pantalon noir)
Réponse: Les femmes porteront la tunique et le pantalon noir.

1. (les robes longues)
2. (les mini-perverses)
3. (les robes avec la broderie anglaise)
4. (les imperméables en toile cirée)
5. (les robes à crinoline)
6. (les robes en toile bleu avec des ronds)
7. (les blousons universitaires americaines)
8. (les blasers avec les manches courtes)
9. (les mini-jupes à bleu marine)
10. (les sahariennes)

III. Répondez sur le modèle suivant:

Connaissez-vous de stylistes?
Réponse: Oui, j'en connais.

1. Achetez-vous des robes en soie?
2. Assistez-vous à des grandes premières de la mode?
3. Avez-vous des mini-jupes?
4. Prévenez-vous des robes en dos nu?
5. Portez-vous des "hot pants?"

IV. Le même exercise selon le modèle suivant.

Connaissez-vous des stylistes?
Réponse: Non, je n'en connais pas.

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